The EDISON KINETOGRAM

VOL. 5 London Edition

TRADE MARK Thomas A Edison

July 15, 1912 No. 7

SCENE FROM

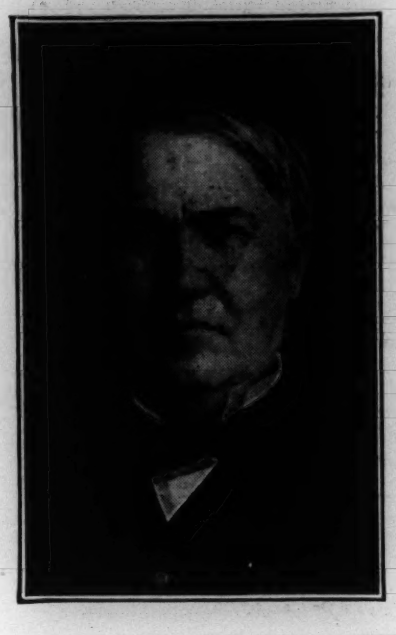
TREASURE ISLAND

FILM No. 7033

Released August 14th, 1912

EDISON FILMS TO BE RELEASED on August 3, 7, 10 & 14, 1912

Vol. 5 JULY 15, 1912 No. 7



THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

A Semi-Monthly Bulletin of Moving Picture News, with the emphasis on Edison Films and Kinetoscopes.
Published by THE EDISON MANUFACTURING CO., Ltd.
City Offices: 25, Clerkenwell Road, London, E.C.,
& Edison Works, Willesden Junction, London, N.W.

EDISON FILMS

Released between August 1st and 15th, 1912.

ROBERT LOUIS STEVENSON'S "Treasure Island" forms the basis of a thrilling pirate story, familiar to thousands of the beloved author's admirers. Not the least remarkable of its many picturesque scenes depicts a fight upon the mainmast truck of the pirate ship and the fall of a wounded buccaneer from its dizzy height to the dark waters far below. A film no Exhibitor should miss.

A distinctly unique film is "An Unusual Sacrifice," scheduled for release on August 3rd. It deals with the almost supernatural topic of mental telepathy, applying it to the case of two young composers, one of whom mentally transfers a masterpiece to his needy chum.

Aunt Miranda's beautiful white Angora cat furnishes the theme for a very original comedy, while the struggle between two types of feminine beauty, portrayed in "Every Rose Has its Stem," is a distinctly charming piece of acting.

Rowdy, the Edison canine star, plays a clever part in "The Guilty Party," and "Out of the Deep"—a wonderful story of the deep-sea diver, forms a very powerfully dramatic picture.

George Fitch furnishes the inspiration for "Their Hero," which is taken from his "Sic Transit Gloria All America," of the famous Siwash College series.

"A Personal Affair" is a comedy full of life and go from start to finish.

Edison Release Days: Every Wednesday and Saturday

EDISON FILMS

To be released on **August 3rd, 7th, 10th & 14th, 1912**

An Unusual Sacrifice

A Story of Telepathy, by Ashley Miller

DRAMATIC—RELEASED AUGUST 3rd, 1912

Film No. 7024 **Copyrighted, April, 1912** **Code, Vorming** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

BART, FRITZ } Two composers strongly attached to each other { AUGUSTUS PHILLIPS, BARRY O'MOORE
NETTIE ..... MARY FULLER
HEAD OF A LARGE MUSIC PUBLISHING FIRM ..... BIGELOW COOPER
Artists and Students

(Telepathy—The sympathetic affection of one person by another at a distance, without any direct communication.)

UNUSUAL is the word that should characterise not only the main event in this story, but the entire production. A new dramatic situation is not often brought forward, but in this very different story the whole motive is out of the ordinary. Though the subject of Telepathy sounds distinctly "high-brow," the exquisite acting and simple but illuminating titles make the story one which will be universally popular and of very general appeal.

Two young composers love the same girl, one of them is injured in a football match, and so considers himself out of the race. Between the boys there is a sympathetic feeling, which amounts to a mental telegraph system—what one thinks the other knows; when an accident happens to one the other is conscious of it. After the wedding the crippled youth tries to forget his love in his work. He achieves success. His one time pal and the girl they both love find times very hard; things go from bad to worse with them, until the girl is ill, and the young husband, away from his partner's influence, seems utterly unable to write any more successful songs. Meanwhile, the cripple has composed a song which means fame and fortune and greater influence than he has ever had. Just as he is about to have it published, he learns definitely that his telepathic impression is correct; that his partner and the girl are at the verge of starvation. Going to his room, he fights the battle with himself and decides to make the telepathic sacrifice of his great song.

(*Continued on page 5.*)

Aunt Miranda's Cat

By S. Walter Bunting

COMEDY—RELEASED AUGUST 3rd, 1912

Film No. 7032 **Copyrighted, May, 1912** **Code, Vormplaat** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

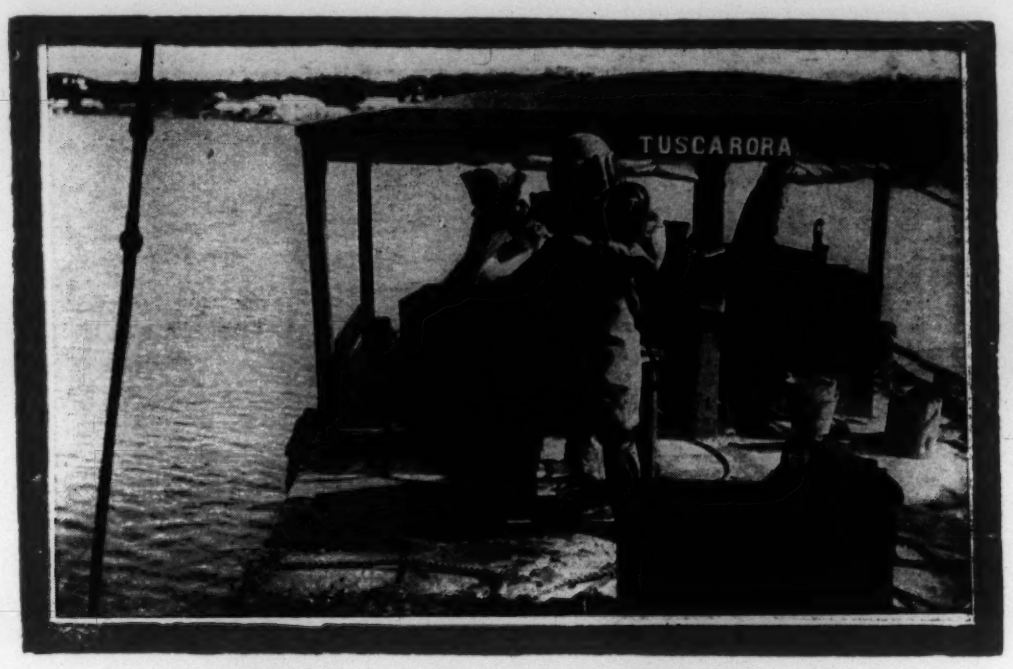
AUNT MIRANDA ..... ALICE WASHBURN
HELEN, Her Niece ..... ELSIE McLEOD
HER SWEETHEART ..... EDWARD BOULDEN
BIGGS ..... WILLIAM WADSWORTH
TWO TRAMPS ..... WILLIAM WEST, WILLIAM SHARER

A PRETTY white cat is the joy and pride of an old maid known as Aunt Miranda. Every afternoon she sits at the window with a novel and her cat, and incidentally flirts with Jonathan Biggs, a bachelor who occupies a room directly opposite hers, in the house next door. One afternoon Miranda's cat, in company with another feline, gives a high pitched concert on the back fence, and rudely disturbs old Biggs' peaceful slumber. He quickly demonstrates his antipathy for cats by shying the heaviest missile he can lay hands on, and with good effect, for Miranda's cat falls to the ground with a thud, aparently dead. Not wishing to incur Miranda's enmity, he hastily descends to the yard, places the limp body of the cat in a bag, and buries it under a tree a short distance up the road. Two tramps hiding behind the tree silently observe this proceeding, and when Biggs leaves they feverishly dig up the bag. thinking it contains a treasure—only to find a dead cat.

Meanwhile, Miranda has missed her cat, and is frantically searching high and low for it. To make matters worse, she catches her niece in the act of eloping with Dick Perkins, whom she berates and drives from the premises. To escape Miranda's wrath, Dick doesn't let the grass grow under his feet. Up the road he passes Biggs, who is returning from the cat burial, and a little further on Dick comes upon the two tramps, and discovers Aunt Miranda's cat, not dead, but alive, having only been stunned. With due haste, Dick returns the cat to Miranda's house. Suffice it to say, she is overjoyed to recover her darling cat; while, on the other hand, Biggs is so startled at the cat's return that he nearly faints. Dick threatens to tell all that he knows. Biggs quickly sees the point, and induces Miranda to give her consent and blessing to the young couple, after which old Biggs pops the question, Miranda accepts him, and all ends well.

In this clever little comedy a real cat is used in all but the "killing" and burying episodes—a point for your advertising.

Posters for this subject will be issued.



Out of the Deep

DRAMATIC—RELEASED AUGUST 7th, 1912

Film No. 7029 **Copyrighted, May, 1912** **Code, Vormmaker** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

AN OLD MARINER.....RICHARD NEILL
HIS DAUGHTER.....LAURA SAWYER
A DEEP-SEA DIVER.....BENJAMIN F. WILSON
A REPROBATE.....CHARLES SUTTON
Pirates and villagers.

WHENEVER the waves wash their tragic way along the canvas of a silent drama, there is a touch of awful beauty in the ceaseless motion of the mighty deep that leaves a lasting impression. The latest Edison production played on the shore of the ocean, although not dealing entirely with that solemn note so characteristic of sea stories, nevertheless has a dash and go which makes it altogether most exciting and interesting.

The early part of the film deals with the love romance of a deep-sea diver and the daughter of an old curio collector, whose past life takes up a good part of the film and reveals to the spectator his younger days as he tells them the story of his romance and marriage. The dramatic situations, showing how his young bride was stolen from him by buccaneers, his heroic rescue of her, the casting overboard of the treasure chest and the burning of the vessel, prepare the spectator for the climax of this dramatic film when the deep-sea diver goes in search of the sunken treasure.

Here is introduced a wonderful scene of the bottom of the ocean with the diver at his work. The franctic struggle for air when the pumps are stopped, the finding of the treasure and the saving of his sweetheart's father are all intensely interesting. This dramatic picture, splendidly acted by the Edison players while in Bermuda, makes a strong feature film that will be highly pleasing and extremely satisfying to all those who witness it.

Posters for this subject will be issued.

An Unusual Sacrifice

(Continued from page 3.)

By means of their mental bond he transmits the idea and rhythm of the great song to his pal in distress, and the latter believing it an inspiration straight from Heaven, writes down the song and puts it out as his own. Its success is instantaneous; his fortune is made. The story closes with the cripple's receipt of this news. His face shows only happiness in the thought that he has served the two whom he loves best, and given to the world, although by another's pen, a great work of genius.

Posters for this subject will be issued.

Every Rose Has Its Stem

By Ethel Browning

COMEDY-DRAMA—RELEASED AUGUST 7th, 1912

Film No. 7034 **Copyrighted, May, 1912** **Code, Vormschijf** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THE LITTLE GIRL OF THE FLOWER STORE.....BESSIE LEARN
A YOUNG CLERK ..... BARRY O'MOORE
GWENDOLYN, THE LACKADAISICAL STENOGRAPHER.....GERTRUDE McCOY
HER MOTHER..... MRS. WILLIAM BECHTEL
THE COMMISSIONAIRE .....EDWARD O'CONNOR
Boarders, etc.

THIS little drama is a mixture of laughter and tears in a most human and delightful way. There is a little maid in a florist's shop, and a likable youth in the estate office next door. A little love story has begun between them, and he takes her home at night after work hours are over.

Suddenly into the estate office one day comes a gorgeous "Queen of the Typewriters," Gwendolyn by name, whose somewhat spectacular charm completely eclipses the little maiden of the flower shop, and the youth develops a case of violent infatuation at once. Soon he takes Gwendolyn home at night, and as Gwendolyn passes the flower shop and expresses admiration for some roses in the window, he goes back to buy them for her.

The long-stemmed ones are twenty dollars a dozen, and there are others at eight and at three, but having once seen the long ones, and knowing that those are what Gwendolyn had admired, he hies him forth and pawns his watch to buy the ones at twenty dollars a dozen.

Now Gwendolyn is a most unemotional young lady, and when the roses are received she turns them over to her mother to be put in a vase while she continues reading her magazine. The old mother finds no tall vase, and ignorant of the value of the long stems, clips them off once, and finally a second time, until short-stemmed roses such as could be bought for three dollars a dozen stand in the low vase upon the table centre.

When the young man calls, and realizes what has happened to his expensive roses, his case of infatuation receives a sudden check, and he returns to his rational self once more. He beats a hasty retreat, but at the door he meets a commissionaire with an ash pan, upon the top of which repose seventeen dollars' worth of rose stems. He goes back to the little maid of the flower shop and asks her forgiveness and all ends happily.

The story is exquisitely played, and the photography is of exceptionally beautiful quality.

Posters for this subject will be issued.

The Guilty Party

DRAMATIC—RELEASED AUGUST 10th, 1912

Film No. 7030 **Copyrighted, May, 1912** **Code, Vormnaad** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

BOSS OF THE LUMBER CAMP.....GUY HEDLUND
BILL.....GEORGE LESSEY
NETTIE, his sweetheart.....MIRIAM NESBITT
ED, his friend.....HAROLD M. SHAW

Lumbermen and Rowdy.

BIG BILL, a lumberman in the Maine woods, gets into a violent argument with the foreman over money matters, and in the quarrel which develops knocks him down. The foreman, in falling, has dropped his wallet, but enters his cabin without noting his loss. Not so, however, with Nettie's bull pup Rowdy, who, spying the wallet, picks it up and hides it under a pile of logs.

The foreman misses his wallet, and not being able to find it, comes to the conclusion that Bill has stolen it. He tells his suspicion to one of his men, and sends him for the sheriff. Nettie, returning from her errand, hears of Bill's threatened arrest, and thinking that Bill may have taken the money in a fit of temper, sends him a note to meet her at their trysting place, promising that she will save him. Then she hurries into town to draw her own savings from the bank.

Bill is duly arrested by the sheriff on the foreman's charge, and when searched Nettie's note and a roll of notes which he has point strongly to his guilt.

Returning from the bank, Nettie is caught in a blizzard. She manages to reach the trysting-place, but is exhausted, and writes a note, which she attaches to Rowdy's collar, and sends him to the camp for help. Rowdy delivers the note to Ed, Bill's pal, and he at once informs Bill, who is in custody. Ed volunteers to go to Nettie's rescue, but cannot understand, from Bill's description, where she is penned. As a last resort, in order that Bill may lead a rescuing party, Ed falsely confesses to the sheriff that he stole the wallet. Thereupon the sheriff releases Bill and puts Ed under arrest in his stead.

After many difficulties Nettie's rescue is accomplished and the party returns to camp, where they meet the sheriff taking Ed to the county town. Bill starts to explain the situation, when Rowdy joins the party, carrying the lost wallet.

The foreman at once recognizes his property, and is forced to make his apologies to Bill and acknowledge that not he, but Rowdy, is the guilty party.

Posters for this subject will be issued.

Their Hero

From "At Good Old Siwash," by George Fitch

COMEDY – RELEASED AUGUST 10th, 1912

Film No. 7041 **Copyrighted, May, 1912** **Code, Vornagel** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

JARVIS, a great football player ..... GEORGE LESSEY
TWO SOPHOMORES, his worshippers... BARRY O'MOORE AND HARRY BEAUMONT
MARGERY, Jarvis' fiancée ..... NATALIE KINDGEN
MANAGER OF THOMAS & SON..... MARC McDERMOTT
HIS SECRETARY..... ELIZABETH MILLER
THE PORTER ..... JOHN STURGEON

Football players and guests at restaurant.

THIS is one of the distinctly different comedies which are always so refreshing.

Two college boys, from a very respectful distance, worship the great hero of the football field, Jarvis by name. At the beginning of the picture we see them negotiating for and achieving an introduction to him. After college days are over they become assistant shipping clerks in a big establishment. On one of the pillars of their workroom is pinned a big newspaper picture of their hero in full football regalia. Whenever they pass it they stand in salute before it. One day a great event happens; at a cheap table d'hote dinner their hero makes his appearance, and with much trepidation they finally decide to go over and claim acquaintanceship with him.

Instead of a haughty repulse which they might have expected, he invites them to sit down at his little table and have their dinner together. It is a great honour, and a great event for the boys. And then we become cognizant of the fact that, as a young lawyer, the football hero is not a success. Things go from bad to worse with him until he is entirely out of money and is very glad when a chance meeting throws him again in the way of the boys, and they invite him to their room to help partake of a box of good things from home. Of course, the boys see him only as their ideal hero, and know nothing of the struggle against poverty which he is making. But one day, when he is down to the last notch, he answers an advertisement for a porter, and the next thing he knows he is face to face with his worshippers in the very place where they are working. The situation is both comic and dramatic, but like the true blue that he is he goes to work under his two small admirers. Of course, he soon rises to a better position and is able to marry the girl who has waited for him all this time. But through it all the two young adorers are true to their ideal and rejoice at his success.

The story is comically but exquisitely played, and is a very worthy successor to Mr. Fitch's story, "A Funeral that Flashed in the Pan."

Posters for this subject will be issued.

Treasure Island

By Robert Louis Stevenson

DRAMATIC - RELEASED AUGUST 14th, 1912

Film No. 7033 **Copyrighted, May, 1912** **Code, Vormrol** **Approx. Length, 1050 feet**

CAST OF CHARACTERS

JIMMIE HAWKINS ..... ADDISON ROTHERMEL
HIS SISTER ..... LAURA SAWYER
ONE-LEGGED JOHN SILVER ..... BENJ. F. WILSON
BEN GUN ..... RICHARD NEILL
THE VILLAGE DIGNITARIES ..... JAMES GORDON, CHARLES SUTTON, WILLIAM RANDALL

Members of the expedition and pirates

ARE you a boy? If so, then you have undoubtedly read Robert Louis Stevenson's "Treasure Island," or if you are grown up you haven't forgotten that tale of long ago and how you sat up in bed in the "wee sma' hours" with the candle dripping into darkness as you followed with breathless interest the adventures of Jimmie Hawkins and the buccaneers who sailed in search of Treasure Island. If you are a woman or a girl, and haven't read this delightful tale of adventure, then you have missed part of a boy's life, and may perhaps be excused. But be you woman, man or child there is always something about this "Treasure Island" that holds your interest and attention.

The story is almost too well-known to need repetition; how old Captain Billy Bones with his scars and his oaths had secured within his old sea chest the map and chart of Treasure Island and knew just where the treasure lay; and how his fellow associates endeavoured to obtain it. But Billy Bones died before their scheme was realized, and thus the valuable map fell into the hands of Jimmie Hawkins and led up to the search for the treasure. They sail away for the unknown land with a crew of nineteen. Mutiny breaks out, and that famous character, one-legged John Silver, plans and schemes and fights and kills to get possession of the treasure, and one by one the band of nineteen dwindles down to six, and our hearts are glad when we realize after so many thrilling adventures that the vessel is homeward bound, laden with all the treasure that Jimmie Hawkins, the doctor and the squire set out to gain.

A story by so illustrious an author is bound to hold your interest and attention, and the dramatic style in which it is carried out by the Edison players while in Bermuda will place this film in the ranks of the feature pictures of the season.

Posters for this subject will be issued.

A Personal Affair

COMEDY—RELEASED AUGUST 14th, 1912

Film No. 7036 **Copyrighted, May, 1912** **Code, Vormtafel** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THE BOYS ..... EDWARD BOULDEN, WALTER C. MILLER, HARRY BEAUMONT
THE FAIR STRANGER ..... MARY FULLER
HER FRIENDS ..... MRS. C. JAY WILLIAMS, ELSIE McLEOD
THE FLORIST'S MESSENGER ..... YALE BOSS
THE MAID ..... GERTRUDE McCOY
THE PRIZE FIGHTER ..... CHARLES OGLE

Travellers at the railway station

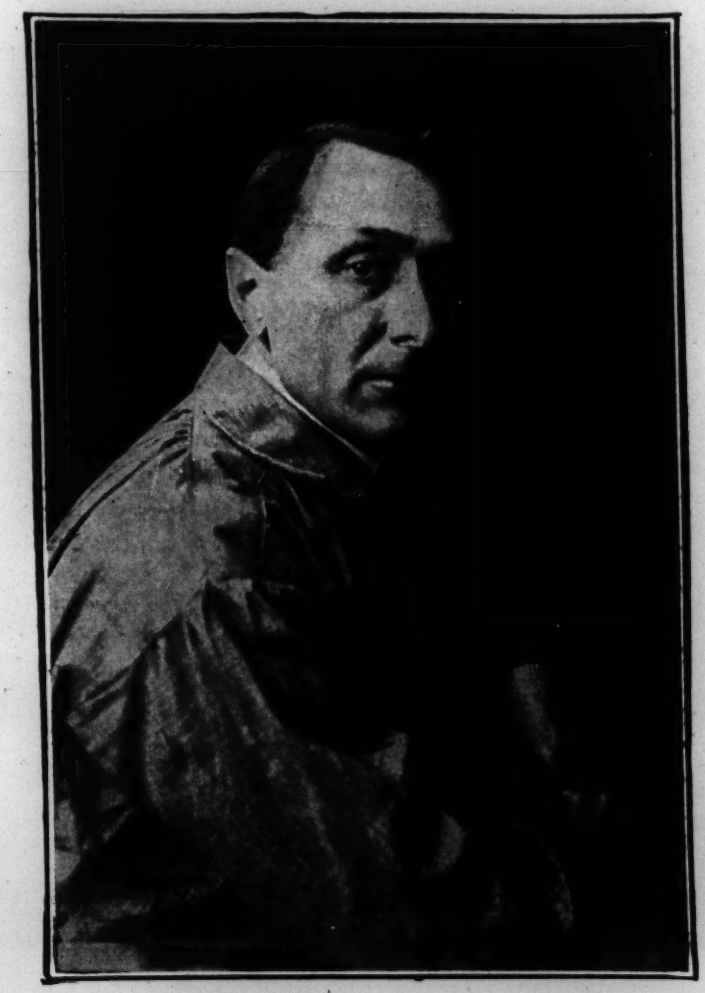
THE personal column in a newspaper is the medium which brings Bob and Ann together in a most unexpected manner. Bob and two friends were ridiculing the "personals" in a daily paper one day, when Bob conceives the idea of inserting a "personal" just for a lark, representing himself as a young girl, heiress to eighty thousand dollars, desiring the acquaintance of a sincere gentleman. The following day the advertisement is published and read by Ann, who, in the spirit of a joke, urged on by two girls answers it, representing herself as a sincere lonely gentleman. Several letters pass between Ann and Bob without either of them suspecting the other's true identity. Finally, a place of meeting face to face is agreed upon, and the day and hour set, the gentleman to wear a white carnation in his coat lapel as a mark of identification. Ann is the first to arrive at the appointed place. She stations a boy with a large box of white carnations not far away, instructing him to present one to each man who passes, beginning promptly at four o'clock.

Bob, dressed in female attire, arrives a few minutes ahead of time and anxiously awaits the gentleman with a carnation, while his companions stand outside to see the fun. They don't have to wait long, for Bob accosts several men wearing carnations who in their turn are shocked, surprised, indignant, etc. One man of pugilistic tendencies is exceedingly angry when he discovers after a short flirtation that Bob is not a girl but a man masquerading. A fight ensues, which brings the police and a crowd to the spot. Ann and the girls, who have been watching the result of their joke from a distance, now come forward, whereupon Bob and Ann recognize each other as having met before, and after explaining their practical joke to the policeman, who in turn pacifies the pugilistic gentleman, Bob and Ann renew their acquaintance, and thus a romance of love begins.

Posters for this subject will be issued.

Ashley Miller

In Ashley Miller, the Edison Studio possesses one of the most accomplished and versatile producers connected with the motion picture industry. Mr. Miller's experience along theatrical lines has indeed been varied and comprehensive. His train- as an actor was received while playing juvenile roles with several of the best-known American artists. He has also officiated in the capacity of stage manager for a number of years, accumulating during this period the great fund of knowledge from which he has been able to draw so freely in his present position.



However, Mr. Miller's activities in the field of theatrical production did not prevent his assuming the role of author, for we find that from his pen have come many successful and noteworthy plays.

This all too brief review of Mr. Miller's achievements will at least serve to show that he is endowed to an exceptional degree with those very qualifications which are essential to the photo-play producer's success—experience as an actor and stage manager, together with a faculty for original thought along dramatic lines, as evidenced by his own plays.

A keen observer of human nature and a firm believer in the higher mission of the motion picture, Mr. Miller infuses into his work a spirit of enthusiasm which is inevitably caught by the players under his direction. Mounted, megaphone in hand, upon a table or a chair immediately behind the camera, this untiring genius watches with an eye relentless as that of the machine before him, every little detail of the scene which he is rehearsing. No more eloquent testimony to Mr. Miller's ability as a producer can be cited than the statement that among his more recent accomplishments are the staging of "For the Commonwealth," "Lost—Three Hours," "My Double and How He Undid Me," "Children Who Labour," "His Daughter," "A Funeral that Flashed in the Pan," and "Her Face."

One of Mr. Miller's most notable achievements is the writing and staging of his remarkable photo-drama, "An Unusual Sacrifice," to be released on August 3rd. Aside from being the first instance in which the subject of telepathy has received serious treatment in a photo-play, this story deals in a strong and convincing manner with a topic of universal interest—self-sacrifice. In speaking of his play, the author paid an unusual compliment to the actors who participated in its production when he said that he was delighted with their work throughout the entire film—a statement which "all the king's horses and all the king's men" could not draw out of the average playwright.

"Homeless. The story of a Woman's Fall, 4,000 feet. Cinema film advertisement." There should be a dull sickening thud with this.—*London Opinion.*

"Lead, Kindly Light"

Our recent film, "Lead, Kindly Light," is gaining for itself a most enviable reputation as a drama which, though dealing in a forceful way with one of the great problems of our social structure, fulfils its mission in so delicate a manner as to give no offence to anyone. The audience never feels that it is merely "seeing a sermon," but that a beautiful and absorbing story is being unfolded before its eyes.

We are informed that this film was successful a few Sundays ago in converting one of Brighton's bitterest opponents to Sunday opening. "Such pictures," said the gentleman in question, "are quite suitable for showing on Sundays, and this particular film is one of the best subjects I have ever seen. It is a sermon in itself."

Again a manager has expressed himself as follows concerning this film:

"I wish to compliment you on your excellent film, 'Lead, Kindly Light.' Without an exception it is one of the best subjects I have ever shown, having exhibited it last evening. As I have three singers, I got another to make up a quartette, and as the choir loft was being shown they sang the hymn 'Lead, Kindly Light,' and also as the lady playing the part of the 'high flyer' or 'sport,' was standing in front of the church, they again sang and you can imagine that it was a sure hit; during the running of the reel you could almost hear the people breathing above the piano music, their attention was so much taken up with the picture.

"I would be willing to say there never was a sermon preached from any pulpit that could surpass that subject, and let any minister who has his doubts about motion pictures see that film and his views should be changed at once.

"I do not wish to take up your time with a lengthy letter but I couldn't help expressing my opinion on this certain film. Of course, we are more than pleased with any Edison film, but this one, in my opinion, is above par.

"Our Edison Model 'B' is still giving good results and satisfaction."

We are perfectly willing to admit all that has been said about the film, but we are positive that the manager's foresight in securing the quartette had a great deal to do with the success of the picture. If Exhibitors would realise that their obligations do not cease with the mere turning of a crank, they would reap greater harvests than they do.

A farmer doesn't plant seeds and then sit down waiting for the harvest to begin—he works constantly to help the seeds develop to their highest possible point, even though he has the best seeds that he can procure.

And it should be just so with the Exhibitor. We are furnishing the very highest type of pictures, which in themselves afford a first-class entertainment; but the theatre which reaps the greatest harvest is the one that obtains the fullest measure of effectiveness from all its exhibitions—and that means adding just such little touches as here mentioned.

Edison Films in "Darkest Africa"

While it is nothing unusual for us to receive letters of approbation from showmen in every corner of the earth, we are particularly pleased with the contents of a letter received from Mr. Alfred W. Marris, the popular and enterprising manager of the Palace Theatre, Salisbury, Rhodesia. He informs us that they show a large number of Edison films weekly, and generally exhibits them simultaneously with the release date in London. Mr. Marris says that he recently screened twelve Edisons in two nights, and when it is realised that a few years ago Rhodesia formed a portion of that part of Africa known as "Darkest Africa," this surely must constitute a record.

We give below a reduced *facsimile* of the programmes above-mentioned:

PALACE THEATRE, SALISBURY

Proprietor— W. R. PATERSON — Manager— A. W. MARRIS.

Programme

TUESDAY, 7th MAY

U.S.A. Volunteer Life-Saving Corps
The Strike at the Little Johnny Mine
The Jewels — The Answer of the Roses
Curing the Office Boy

Interval of 15 minutes

Esquimaux in Labrador — The Heart of Nichette
Though Your Sins be as Scarlet
Everything Comes to Him Who "Waits"
The Lost Kitten
God Save the King

WEDNESDAY, 8th MAY

Esquimaux in Labrador — The Valley of Regrets
Brockton Fair — His Daughter
Hi-feather Top at a Fair

Interval of 15 minutes

The Heart of the King's Jester
Though Your Sins be as Scarlet
Jack and the Beanstalk — The New Editor
God Save the King

Advertising Synopses for Edison Releases in this Issue.

"An Unusual Sacrifice."

A Story of Telepathy, by Ashley Miller.

A novel theme and a most unusual story. It is clearly told, of vital interest, and will excite wide comment.

"Aunt Miranda's Cat."

A hearty comedy, intermingling the love affair of an old maid aunt and her charming niece. The story hinges on a pet cat who died and lived, but not in vain, and a happy ending is the outcome of its resurrection.

"Out of the Deep."

This is a thrilling drama, depicting how a villainous old man almost succeeded in gaining a treasure of the deep. While he is gloating over the glittering gold the heroine turns the tables, and her lover, a deep-sea diver, is saved from a watery grave.

"Every Rose Has its Stem"

A delightful and unusual comedy of a somewhat fickle youth, a sweet little miss in a flower store, and a haughty stenographer. There is a pretty touch of sentiment and a touch of pathos.

"The Guilty Party."

A dramatic story of the country of snow in which Rowdy, the clever Edison dog, plays the leading role. Through complications, originating through Rowdy, the story starts, and before the end is reached he has appeared as trouble-maker, life-saver and finally peace-maker.

"Their Hero."

This is a refreshing comedy, depicting the infinite idealism of two college boys for "their hero," a warrior of the football field. Though their hero meets with adversity, their worship continues, and he shows at the end that he was worthy of it.

"Treasure Island."

Famous the world over, this is a wonderfully picturesque tale of adventure. It was taken in Bermuda, the scenery of which furnishes appropriate backgrounds. The film will interest old and young, and everyone should make a point of seeing it.

"A Personal Affair."

This is a comedy of complications, full of life and go from start to finish. A young man, for a joke, advertises in the paper as an heiress looking for a soulmate. It is answered by a mischievous girl who makes an appointment. What happened before they met is the story.

"Treasure Island" is your cue.

Recent Edison Releases.

A Complete Table from May 15.

May	15—U.S. Volunteer Life-Saving Corps, New York City (Des.)	430
	15—His Daughter (Dr.)	1000
	15—The Little Delicatessen Store (Com.)	680
	18—At the Point of the Sword (Dr.)	1000
	18—The Lost Kitten (Com.)	575
	18—Views of American Cities (Tr.)	618
	22—Curing the Office Boy (Com.)	320
	22—The Nurse (Dr.)	1000
	22—Everything Comes to Him Who "Waits" (Com.)	650
	25—My Double, and How He Undid Me (Com.)	1000
	25—Tony's Oath of Vengeance (Dr.)	1000
	29—Niagara Falls (Des.)	500
	29—Children Who Labour (Dr. & Ed.)	1000
	29—A Cowboy's Stratagem (Com.)	620
June	1—The Yarn of the "Nancy Bell" (Com.)	970
	1—New York City Street Cleaning (Des.)	425
	5—The Heir Apparent (Dr.)	1000
	5—The Baby (Com.)	1000
	8—The City of Denver, "The Queen of the Plains" (Scenic)	575
	8—The Jam Closet (Com)	380
	8—Lost—Three Hours (Com.)	1000
	12—One Thousand Miles through the Rockies (Des.)	350
	12—Her Polished Family (Com.)	1000
	12—The President's Special (Re-Issue) (Dr.)	950
	15—For the Commonwealth (Dr.)	1000
	15—A Funeral that Flashed in the Pan (Com.)	1000
	19—An International Heart-Breaker (Com.)	700
	19—The Corsican Brothers (Dr.)	1000
	19—The Patent Housekeeper (Com.)	460
	22—The Lighthouse Keeper's Daughter (Dr.)	1000
	22—Archibald Chubbs and the Widow (Com.)	1000
	26—New York Poultry, Pigeon and Pet Stock Association (Ed.)	540
	26—The Mine on the Yukon (Dr.)	1000
	26—Dr. Brompton-Watts' Age Adjuster (Com.)	325
	29—How Motion Pictures are Made and Shown (Des.)	1000
	29—Two Knights in a Bar Room (Com.)	1000
July	3—Charlie's Reform (Dr.)	1000
	3—Winnie's Dance (Com.)	1000
	6—Tommy's Geography Lesson (Com.)	400
	6—Rowdy and His New Pal (Com.-Dr.)	675
	6—Is He Eligible? (Com.)	1000
	10—Her Face (Com.-Dr.)	990
	10—Dress Suits in Pawn (Com.)	1000
	13—Personally Conducted—a Trip to Bermuda (Sc.)	1000
	13—The House With the Tall Porch (Dr.)	990

Stevenson on the Screen

"Treasure Island," by the Edison Company

"If sailor tales to sailor tunes,
Storm and adventure, heat and cold,
If schooners, islands and maroons
And buccaneers and buried gold,
And all the old romance, retold
Exactly in the ancient way,
Can please, as me they pleased of old,
The wiser youngsters of to-day;
——So be it, and fall on!"

This was the appetising description of his famous romance, "Treasure Island," which Robert Louis Stevenson addressed "to the Hesitating Purchaser," by way of preface. Well nigh thirty years have passed since the novel was first published, and in the meantime it has been devoured by every schoolboy, as well as by most grown-ups, in the land. Generation has handed it to generation as the greatest sea-tale ever invented, and its fascination is the same to-day as it was at the beginning. It has now been taken by the Edison Manufacturing Company and turned into a film play—with a very considerable amount of success. Stevenson has been too much neglected by adaptors for the legitimate stage—with the exception of that fine play, "Admiral Guinea," one scarcely remembers any production founded on one of his novels—but the Edison Company are making up for the deficiencies of the ordinary theatre in this respect, and the success of their two Stevensonian films, "The Black Arrow" and now "Treasure Island," causes one to hope that in time they may undertake silent versions of the rest of the series.

To present the whole of "Treasure Island" in the space of some 1,000 odd feet of film is naturally a difficult, if not an impossible, task, and it seems a pity that the Edison Company did not see fit to make of this story a three-reel subject. Although their condensation has been very skilfully carried out, a great deal of excellent material has had, perforce, to be cut out altogether, or else hurried over. At the same time, this adaptation of Stevenson's famous romance cannot be characterised as anything but a great success, and, with the single qualification of undue brevity, one can find little in it to quarrel with. A notable feature of the film is the fidelity to its source which has been observed throughout—a fidelity all the more remarkable when one remembers the compression which has been necessary to narrow down the story into its present confines. The Edison Company have never done a piece of work in a more sincere, careful, and scholarly fashion, and they are entitled to a great deal of praise for the excellence of its results. There are naturally one or two trifling discrepancies—such as the death of Captain Bones at the "Admiral Benbow," who did not die as shown in the film, but as the result of a visit from the disreputable, blind scoundrel, Pew, a character not introduced—but they are all trifling, and in no way interfere with the success of the story as a whole, and with its truthfulness as an "animated version" of the novel. On the other hand, one notices with appreciation the trouble to which the Edison Company have gone in securing accuracy of detail in many minor points frequently neglected under like circumstances. Their reproduction of the famous chart of Treasure Island is identical with that given by Stevenson as a frontispiece for his novel, whilst in various scenes they have followed minutely either the author's own descriptions or Mr. Paget's original illustrations to the book. On these accounts, therefore, the film will give real pleasure to Stevenson's multitudinous admirers, who will not, as is often the case with "animated novels," continually be confronted with glaring inaccuracies of which they are perfectly aware, and which must necessarily destroy much of the charm.

We need hardly enter into the story of the film, as its original is known to practically everybody. It would not be fair to pass from the subject, however, without a word as to the lavish "staging" to be found throughout. The "Hispaniola" on and in sight of which much of the action takes place, is a magnificent schooner, as nearly similar to the ship of the novel as one could wish. "Bristol"

has a somewhat novel aspect in the film, but as the latter was made in Bermuda one cannot take its altered appearance too greatly to heart—and in any case it is only seen for a few minutes distantly from the sea. Treasure Island, or Skeleton Island, as the pirates called it, is entirely satisfactory, and the stockade thereon, in which so many perilous passages of arms take place, is constructed, for the first time in reality, with quite splendid fidelity to Stevenson and Mr. Paget. Readers of the novel will remember Jimmy's encounter with the mutinous coxswain in the vessel's rigging, and the latter's fall from the shrouds into the sea; this difficult and sensitive incident is wonderfully done in the film—and, as far as one can see, without the use of a dummy.—*Bioscope.*

"Treasure Island"

The very name—Treasure Island—conjures up visions of our youthful days, when despite all protests we were sent off to bed while in the most exciting part of that engrossing story from the pen of Robert Louis Stevenson, and how, anticipating some such thing we had carefully smuggled up an end of greasy candle, which was soon supplying the illumination necessary for the further perusal of the book. For a few short, but delicious minutes, we stepped into the world of fiction and dwelt entranced with the actions of Jimmie, John Silver, Ben Gunn, and the many other stirring characters. Yet as we grew older the impressions we first formed still clung to us, and the mere mention of Stevenson's best work was sufficient to call a wealth of delightful memories of the days that are past. The work may have been specially dedicated to the young, but nevertheless it had a powerful grip on their elders. To both sections then will the Edison visualisation of Jimmie Hawkins' adventures come as a pleasant surprise. Many novel scenes are introduced notably the fight in the rigging, where Jimmie is pursued by a pirate. Higher and higher they climb until our hero turns at bay. A vicious thrust by the pirate and it would seem as though the boy will go to Davy Jones' locker, but no, he draws back in time and we breathe again. Lugging out one of his pistols he forces it into his foe's face and pulls the trigger. This ends the fight, and as Jimmie clings to his precarious foothold he sees the body topple over and striking first the boom and then the cordage, plunge into the sea. The waters part again to emit the feet of the dead man, they disappear, and the sea rolls on undisturbed. This is a distinctly good scene which it would be impossible to better. The picture was made under the direction of Mr. Dawley, working in Bermuda, a locality which affords, as is evident from the film, splendid scenic backgrounds which give just the proper atmosphere to the picture. . . .

There are some splendid characterisations in this picture. Addison Rothermel takes the part of Jimmie, while old one-legged Silver is exceptionally well depicted by Benjamin F. Wilson. Exhibitors should note that this film, which is 1,050 feet in length, will be released on August 14th.—*Kinematograph and Lantern Weekly.*

Novelty may be said to be the keynote upon which the majority of the Edison photo-plays are founded, and "Out of the Deep" is no exception to this. It is one of those subjects which are treated in an entirely new way to the ordinary run of such dramas, without any of the sequence of the story being lost. The plot deals with the love romance of a deep-sea diver and the daughter of an old curio collector, whose past life takes up a good part of the film and reveals to the spectator his younger days as he tells them the story of his romance and marriage. The dramatic situations, showing how his young bride was stolen from him by buccaneers, his heroic rescue of her, the casting overboard of the treasure chest and the burning of the vessel, prepare the spectator for the climax of this dramatic film when the deep-sea diver goes in search of the sunken treasure. Here is introduced a wonderful scene of the bottom of the ocean with the diver at his work. The frantic struggle for air when the pumps are stopped, the finding of the treasure and the saving of his sweetheart's father are all intensely interesting. The film, which is one thousand feet in length, will be released on August 7th.—*Kinematograph and Lantern Weekly.*

With the U.S.A. South Atlantic Fleet

In accordance with the agreement between the United States Government and the Edison Company, the latter sent their chief camera man and two assistants to accompany the U.S.A. South Atlantic Squadron in its manœuvres off Cape Charles and Cape Henry. It has long been the desire of the U.S. Government to make certain very important experiments in motion picture photography, and a careful survey of the field convinced the authorities that the Edison Company was best equipped to undertake such delicate and exacting work.

The photographers returned but recently with glowing accounts of the royal treatment received at the hands of the naval officers whose guests they were. Everything was done for their comfort, and they were enabled to make pictures of events which had never before been filmed.

Notable among many wonderful scenes is that of the actual firing of salvos from the turret of one of the great battleships. In order to get this picture—absolutely unique in the history of motion pictures—Mr. Theiss lashed his camera to the top of the turret which housed the four giant guns that were to be fired. The terrible shock of the first concussion of these monsters, as they roared in unison, knocked the lens out of focus, damaged the shutter mechanism, and nearly threw the operator flat on his back. But the pictures were more than worth the discomfort and danger, for they are one of the most impressive sights that the eye could behold.

Still more dangerous was the photographing of the target practice. The camera was placed on the stern of the boat which towed the targets by a cable 400 yards long. Six miles away steamed the warships, and the amateur mathematician can very readily figure that the angle of safety for those on board the target ship was not excessively great. The feeling of absolute security was greatly strengthened for the camera men by the officers of the fleet who bid them a tearful farewell and showered them with solicitous advice on dodging projectiles, etc., as they departed for the target ship.

Of course, it was the first shot which seemed fraught with the greatest uncertainty, and Mr. Theiss says that he cannot remember breathing during the twelve seconds intervening between the flash six miles away and the splash of the falling shell. But what a splash that was! The camera shows a giant snow-white geyser towering heavenward and gradually melting away into a faint mist.

Still another wonderful scene shows one of the battleships firing at the targets. The grim mass of steel lies motionless, then suddenly there is a sharp flash from her dark side and a great black cloud of smoke bursts forth As these flashes occur one after the other it does not take a very fevered imagination to picture a distant enemy being riddled by this fusillade.

In addition to these stirring incidents the camera pictured many very interesting scenes, undoubtedly the most complete series of naval pictures that has ever been taken, showing numerous phases of the life of the American Jack Tar. We see the mail boat arrive, the big barges swung up on the davits with the crew still in them, big gun drills, the swinging of the great turrets, the sailors swarming up the great steel masts, and many other features of the daily routine. These pictures were taken with the cooperation and advice of the naval officers, by whose aid the scenes were made absolutely authentic in every detail, and at the same time so arranged as to be thoroughly comprehensive in their treatment of this most interesting subject. The views thus obtained will be combined to form two of the most interesting and instructive films which have ever been released in connection with naval manœuvres.

"We received many gratifying remarks from our patrons when projecting 'For the Cause of the South' and 'To Save Her Brother,' the former more particularly being received with much acceptance and appreciation; in fact, so well was the story of the maiden aunt portrayed by your picture artistes that many of the gentler sex wept when she fell prostrate over the dead body of her lover. I certainly think it is one of your company's best productions.

"Next week we hope to show 'Her Polished Family,' 'The Baby' and 'Curing the Office Boy.'"—*Mr. Henry Pulling, Manager, The Kelvin Picture Palace Co., 17-18, College Square East, Belfast.*

The Film in Education

The London *Evening News*, in recently defining the character and qualities of an education film, says :—

. . . There is so much talk nowadays about the educational film that it behoves us to ask ourselves what an educational film really is. Personally, I believe that the term is of such an elastic character that it is very difficult of definition . . . . . besides the geographical and historical side of education, in which an abundance of films of an excellent sort have been produced, there is the moral side, perhaps the most important of all, because it is the side which builds up character, and character alone makes a nation good, bad, or indifferent.

A good example of this type of film is Edison's " Charlie's Reform," which will be released on July 3rd. There is a love story in this which, while holding the interest of the audience, teaches truth with unerring clearness. This film was produced in co-operation with the Division of Recreation of the Russell Sage Foundation, U.S.A., and is designed to teach, through a love story, the moral and physical value of well directed recreation. The unwisdom of loafing and the wisdom of spending spare time in enjoyable recreation are contrasted in a vivid manner, and with convincing proof. . . .

. . . The educational film to achieve its object must not be too much like a geographical or historical lecture in pictures; it must possess the human interest. It is for those who want to press forward the claims of the educational film to make sure that it is never devoid of it.

There is no reason why humour and pathos should not come into these films. There is humour in arithmetical problems and plenty of it in history.

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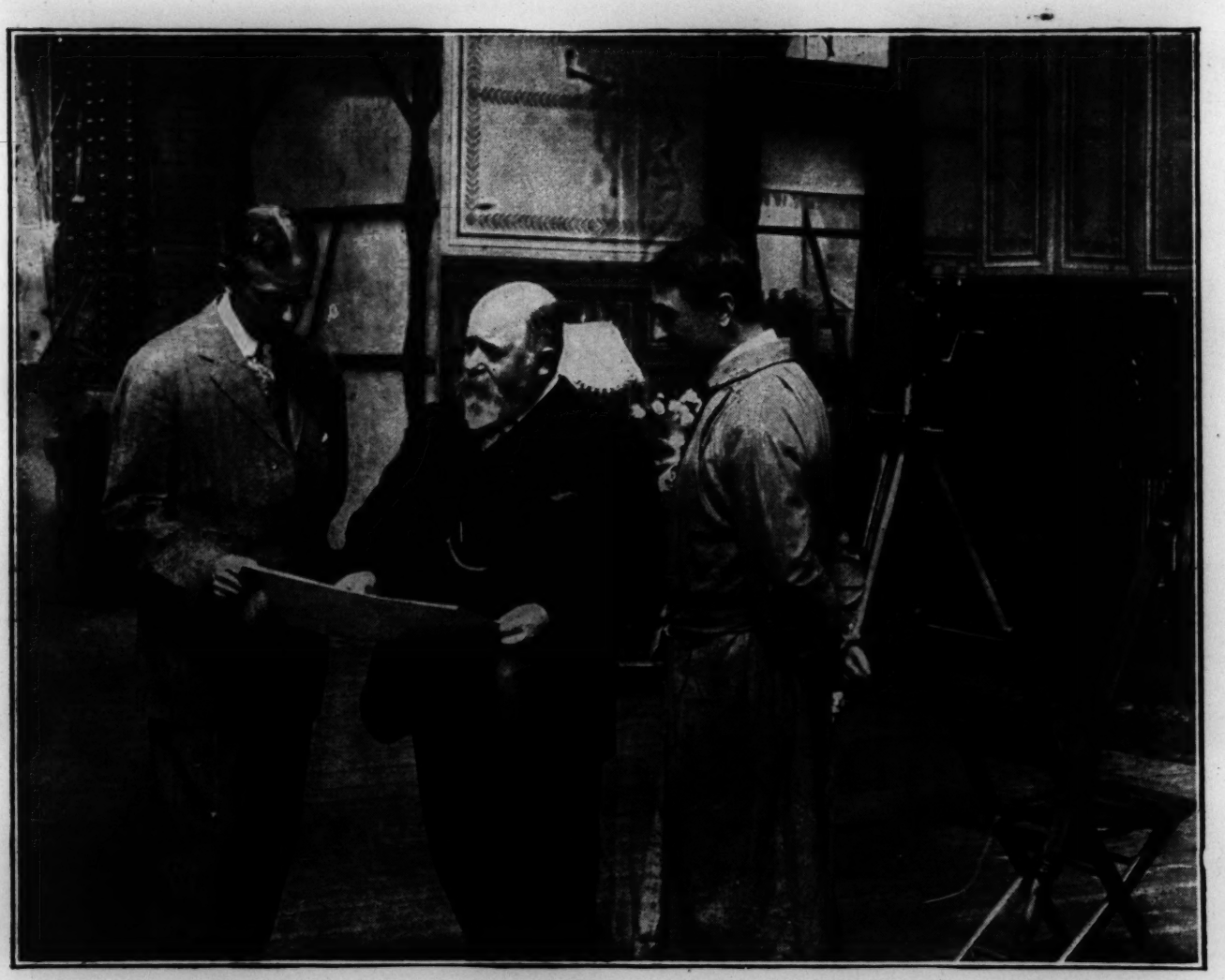
By HARRY FURNISS



Messrs. H. G. Plimpton, Harry Furniss & Ashley Miller discussing the details of the great cartoonist's first comedy.

In this film we have the pleasure of introducing Mr Harry Furniss to the motion picture public. His fame as an illustrator, caricaturist, humourist and lecturer is world-wide, and to that will now be added motion picture acting. The story, written especially for us by Mr. Furniss, is decidedly novel and interesting, employing the author as the main character, and introducing some of his remarkable caricaturing.

It is a film that everyone will want to see.

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A Talk to Exhibitors.

Patrons of the photo-play houses display more interest with the passing of every day in the players whose art is displayed on the screen in front of them. Indeed, to these enthusiasts, the members of our Stock Company are "flesh and blood" artistes, and anything which assists them to know the players more intimately will eventually redound to the benefit of the Exhibitor.

Here, then, is the moral of our argument: every Showman who does not hang at least one of our Lobby Display Frames in his theatre for his patrons' interest and meets their desire to see their favourites in natural poses through the medium of our Photo Postcards is obviously losing custom through not anticipating the wishes of his audiences.

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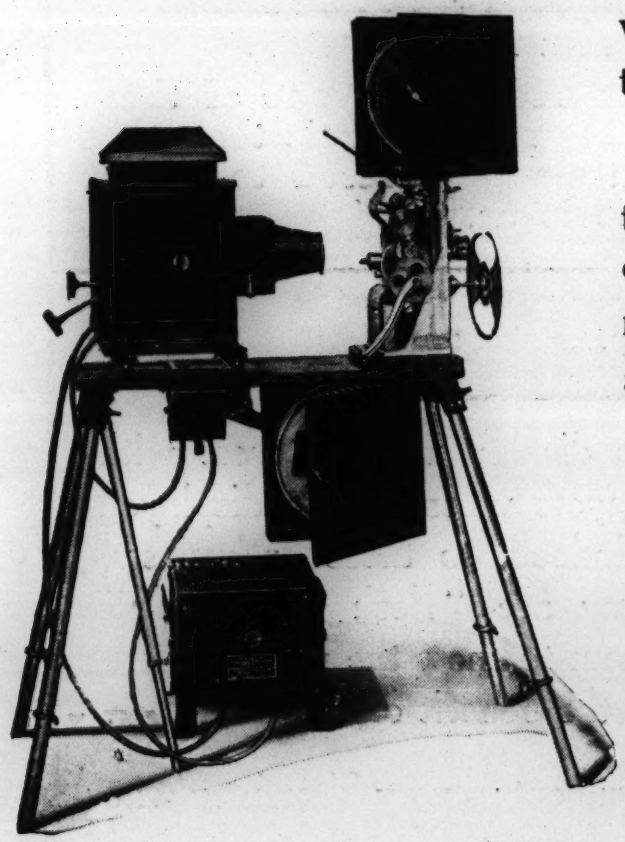

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